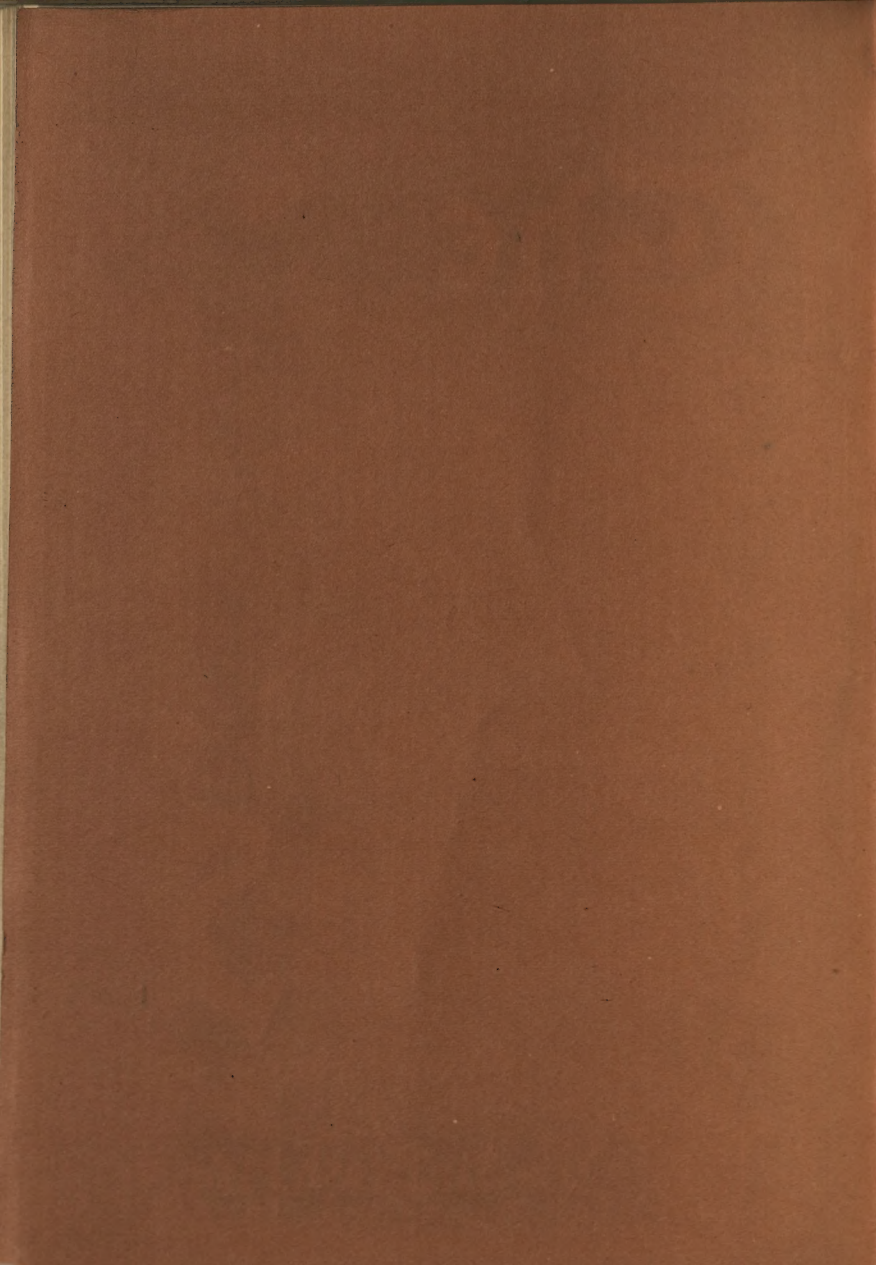


The Air Brush

Manufactured only
by

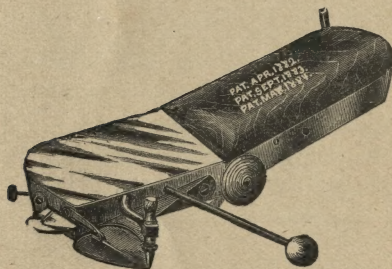
The Air Brush Mfg Co
Rockford Ill. U.S.A.



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Description and Price

—OF—

THE AIR BRUSH,



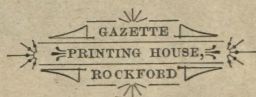
MANUFACTURED ONLY BY

The Air Brush Manufacturing Co.,

ROCKFORD, ILLINOIS,

U. S. A.

The Invention Thoroughly Covered with Patents in the
civilized countries of the world.



THE AIR BRUSH.

We feel, in offering this pamphlet to our customers, and to the art world in general, that it will be quite unnecessary to enter into any extended discussion of the merits or demerits of the Air Brush, as the following letters of commendation from artists who have purchased and are now using this brush will tell their own story.

Artists have long felt the need of something by which pigment could be more rapidly applied, by which the conception of a picture and its details could be more speedily realized, some thing that would make immediate results possible, so that the artist could place his finest conceptions on the parchment ere it was lost in the monotonous task of working it out with brush stump or point.

They have (unlike every other profession,) been confined to the same primitive means that were used when pictures were first conceived; in other words, the artist of to-day conceives effects FAR IN ADVANCE of the ability to execute with the limited means at his command.

He has seen the photographer beside him revolutionized in his methods and apparatus; he has seen the inventive mind devise means of multiplying HIS conceptions, and, with the artist, the ORIGINATOR OF ALL ART PRODUCTIONS, has made GREAT advancement, he has thus far been obliged to plod along unaided by inventive genius; until the completion of this invention, the Air Brush, by Mr. L. Walkup, of Rockford, Ill., which so relieves the artist from drudgery and saves an unnecessary expenditure of time.

We are pleased to be able to state that the Air Brush has met with a more general, and more immediate success than any other invention that has been placed upon the market—that is, the per cent. of dissatisfied purchasers is very small who have expressed any dissatisfaction during our first year of sales, and in a majority of these cases the parties have frankly confessed the entire capability of the brush. We make mention of these facts, as we consider it quite unusual, and also quite complimentary to the artists who are included in this first year of sales, the great majority of whom never saw the instrument in operation before purchasing.

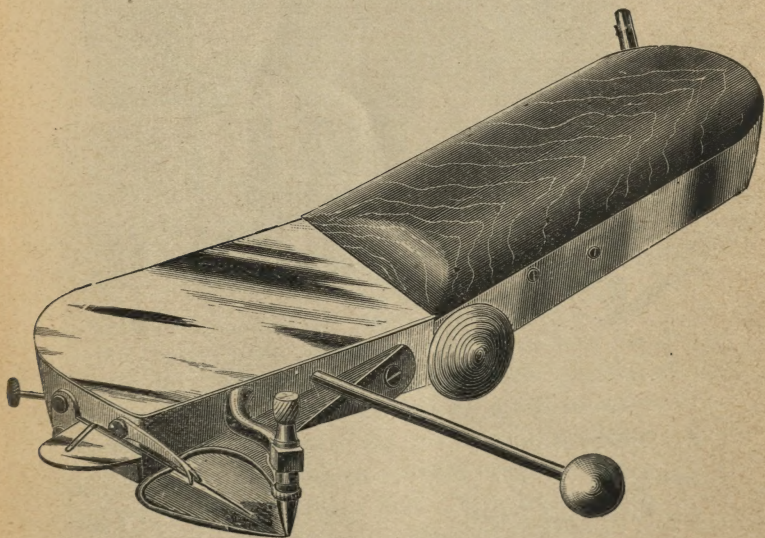
Many of the great inventions which are in common use to-day came into existence at a time when there was a great deal of prejudice in the minds of the people against anything which tended to reduce or save labor, and therefore the first years of their introduction were attended by great discouragements; but, thanks to the intelligence of the art people, we have had very little of ignorant prejudice or sentimentalism to contend with.

During the past year we have sold the Air Brush to people engaged in nearly all branches of industrial art. We have sold it to water colorists, crayon artists, lithographic artists, photographers (for working on negatives

and albumen prints,) monumental designers, and, in fact, it has gone into nearly all channels where brushes and pencils have been employed.

For the enlightenment of those who have not seen our former book, or who have no knowledge of the Air Brush, we make use of such parts of that book as tend to explain its principles.

We take this occasion to offer an apology to our customers who were unable to get their goods promptly when ordered, as the demand upon us for Brushes was quite in excess of our expectations, which necessitated some mechanical changes in our manufacturing department, making these delays unavoidable, but with our present improved facilities for manufacturing, we hope to be able to fill all orders with promptness.



THE AIR BRUSH HAND-PIECE.

THE ARTIST AT HIS WORK.



PRICES.

Air Brush, complete,	- - - - -	\$50.00
Easel,	- - - - -	5.00
Air Brush and Easel,	- - - - -	55.00

The Air Brush consists of three parts, a hand piece, a compressed air chamber, and an air pump.

THE AIR BRUSH.

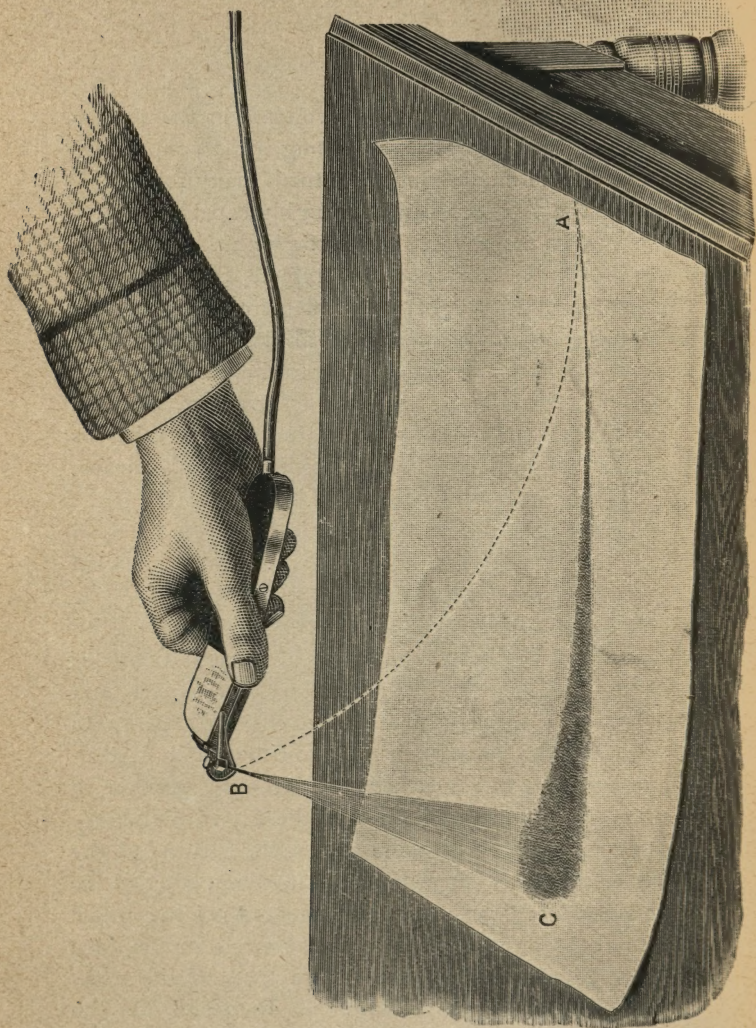
(See Illustration on opposite page.)

This instrument is working wonders in the picture world, and is winning its way among artists, expediting their work and multiplying the returns many fold.

While the Air Brush is thoroughly capable of producing ANY AND ALL EFFECTS within the artist's imagination, it does not contemplate the necessary abandonment of ANY of the implements now in use; as it may be used in connection with brushes and pencils to greater or less extent, according to the peculiarities of the artist. Experience has shown, however, that the operator finds little necessity for the use of brushes or crayons; that, in place of being the artist's only means, they become accessories to the Air Brush.

Samples of work, and laurels it has won in open competition, prove that its results are artistic, just in proportion to the ability of the artist.

The causes which led the artists of old to adopt the ordinary brush in its present form, in place of the more primitive, charred stick, were all carefully studied, and the conclusion reached that the brush was superior to the charred stick on account of its softness and flexibility, together with an element of strength peculiar to hair; so upon the conclusion that these two seemingly opposite elements constitute the main virtues of the brush, we have, as our distributing medium, adopted the most plentiful of ALL the elements—AIR! the ONLY thing in existence which contains these two virtues to a greater extent than does hair! The truth of this statement is too well known to admit of discussion, but the extent of its superiority as a distributing medium, cannot be fully realized without investigation.



DISTRIBUTING COLOR.

MANIPULATION.

It is controlled entirely by means of a thumb valve, and the artist is enabled to produce the finest line, and the next instant a broad shadow may be produced of any character desired, and with a degree of finish that could not be equaled in hours by other means.

By illustration on preceding page, a more intelligent idea may be had of its action. It will be seen that holding the instrument low produces fine lines, and by elevating the instrument broad effects are produced, and the artist can go from line to shadow without stopping, as seen in the cut. Supposing the instrument moved from A to B, following dotted lines, the effect would be as seen on the paper from A to C. The increased quantity of liquid necessary to produce the broad effect at C, is regulated entirely with the thumb.

Everything about its operation becomes perfectly automatic after a little practice, and the artist will handle it with the same ease that he now handles the brush or stump. In a word, it puts into an artist's hand at once, many years of practical manipulation, which few would care to invest the large amount of time and study to attain.

In our instruction book, which will accompany each instrument, we will endeavor to give such information as will apply directly to the use of the Air Brush, together with much general information bearing on the subject.

SOME OF THE ADVANTAGES

IN WHICH THE AIR BRUSH IS SPECIALLY ADAPTED.

Under Any Light.

One of the greatest advantages of the Air Brush is that the work will bear bad lighting with better grace than any other work known, and perhaps a word of explanation will not come amiss.

The artist in working his picture under an upper left light, or whatever it might be, adapts everything to those conditions; he also has a given stroke which predominates, and thus the larger part of his work is on one side of the parchment tooth, while his light is playing more strongly upon one side of the tooth than the other; as a result the picture does not do him justice if it is shown under any other light. The difference between brush and crayon work, and that of the Air Brush, is briefly this: In place of applying color with a side stroke, the artist will throw the color directly into the parchment with the Air Brush, and thus his work will be evenly divided on each side of the parchment tooth; and after having completed a portrait exclusively with this instrument, it will show equally well under right or left light.

Every artist appreciates how consoling it would be if he could feel that, no matter what light his pictures were afterward exhibited under, they would show to advantage in spite of the bad judgment displayed by inexperienced agents or picture buyers.

It Works any Liquid Pigment.

We have yet to discover any liquid pigment which the Air Brush fails to handle in a satisfactory manner.

While we do not recommend it for the use of oil colors, yet if mixed in a somewhat more dilute form than is usual for the brush, it distributes it perfectly.

The artist may use any color or combination of colors desired, just the same as with brush.

For the benefit of those who may not be familiar with the names of pigments most employed, and the special manner of using them, we will, in our instruction book, give a list of colors and other material that will meet the general requirements together with some valuable hints about their use.

Everything necessary to the use of the Air Brush may usually be purchased of any dealer in art materials; but should there be any difficulty experienced in procuring any article desired, the Air Brush Company will furnish it at the usual market price.

It Works on Any Surface.

The Air Brush will handle liquid pigment or ANY surface known to art. It works on plain paper, solar prints, or albumen. It also works on vellum cloth without causing it to crinkle. In fact we have yet to find a surface upon which it will not work.

Some of its Applications.

It handles India Ink with the most wonderful rapidity and its value to the artist is most clearly demonstrated in all the delicate effects of a picture, being diffusive, or sharp in effect, at the will of the artist. It works colors with the same facility with which it handles black and white. One of its main advantages (aside from its speed and excellence,) being the fact that there is no danger of what is commonly called "washing up," one color passing over another without the slightest disturbance.

The Air Brush renders it possible to produce all crayon or charcoal effects with indellible pigment, thus hightening the value of the work as well as removing all the dust and dirt that is necessary to crayon work.

Water colors can be made with the Air Brush in perfect fac simile of pastel, with the one exception of their being indellible.

The value of the Air Brush as an artist's tool is becoming so universally admitted, that it would seem uscless to enumerate the uses to which this wonderful little instrument may be put, as every artist will produce effects with it peculiar to himself, and will preserve his individuality just as he does with brush, only he will find his drudgery so reduced that he will attempt work from which he would shrink without the aid of the Air Brush.

The artist may use any color or combination of colors desired, just the same as with brush.

Water Color.

In water color work the artist finds himself relieved, in a great measure, from the mixing of tints before they are applied, as he can place one color over another to produce any given effect without the slightest danger from what is commonly called "WASHING UP," and can with perfect impunity, return to his modeling color, after having applied all his flesh color, grays and carnations; and after doing what additional work that may have been overlooked, he may then return to his flesh colors, and replace them as nicely as though they were never disturbed. In adopting the Air Brush for water color work, the artist may employ his usual tools if he desires, as the work of this instrument is identical with that of wash and stipple, only it has much more purity of tone and additional softness.

Pastel Work.

All that need be said in this connection is that any and all effects peculiar to pastel may be produced with water colors by means of the Air Brush, and the work is far superior, as it is indellible, and hence more valuable.

Crayon Work.

All that would seem necessary to say under this head is, that the Air Brush renders it possible to produce all crayon effects with indellible pigment, and thus lighten the value of the picture.

Lithography.

As a lithographer's tool it is proving of incalculable value, working equally well on stone as on paper or canvas.

We submit the following letters to show what is thought of it by those using it:

NEW YORK CITY, Dec. 27, 1884.

AIR BRUSH MFG. CO., Rockford, Ill.:

Gentlemen—The enclosed lithograph of Mme. Patti, was produced in our establishment entirely by the aid of the Air Brush, and we cheerfully state that it has proved a success beyond our expectations. Not that the picture is faultless, by any means, for it must be expected to contain some minor errors, for its the very first colored lithograph ever produced in this manner. We would make special mention that we committed an error in using polished stones for some of the colors, whereas grained stones should be employed where transferring is desired. It is a six-color job, and we can confidently say that given results may be produced with less stones with the Air Brush than with any other means, owing to the wonderful control we have over our color in the matter of gradations. The job has been subjected to all the various tests, every color being from transfers and printed on the steam press. We think it required, on an average, about two hours of labor to produce the work on each stone, so that the difference in the matter of time between this and other methods is quite evident, considering the entire novelty of the process. The artist in working the back ground committed an error, but we found no difficulty in polishing out the defective work, and with the Air Brush, working the new back ground on the polished surface of the transfer stone, after it had been to press, so that a job will rarely get beyond the repairing point. We are working two of your Brushes in our

designing room and four in use putting work on stone. We are led to believe that the work executed with the Air Brush will produce large editions from one transfer than crayon work, owing to the fact that regular lithographic tusche is used.

Yours, very truly,

SACKETT, WILHELMS & BETZIG.

CINCINNATI, O., Aug. 4, 1884.

AIR BRUSH MFG. CO., Rockford, Ill.:

Gentlemen—I take great pleasure in telling you what I think of the Air Brush. I consider it one of the most wonderful tools I ever saw. We have taken one for immediate use in Lithography, and no doubt shall have a dozen of them in use in a short time. Hoping it will yield a fortune as it deserves, I remain,

Yours truly,

MATT MORGAN,

With Strobridge Lithograph Co., Cincinnati, O.

P. S.—Any time you may require a special endorsement from me, write and you shall have it.

MATT.

CHICAGO, ILL., Dec. 23, 1884.

We consider the Air Brush a valuable acquisition to our artistic department; doing better and finer work than can be done by the old way.

For making tints and color plates for certain work, we now consider it indispensable. We have also tried it on portrait work, with equal success. We consider its value five times its price to any lithographic house.

We also find the machine of great use in touching up a stone (while in press) when the work has been run off in printing.

Yours very Respectfully,

R. NEVERS, JR., Supt.

The Central Lith. and Eng. Co.

A Photographer's Tool.

The Air Brush will do the most surprising work on large negatives in the way of building up lights in any part of the picture, or "BRINGING UP" shadows that too often lack detail, with our quick acting dry plates. The Brush works on either side of the negative desired, and its results are highly satisfactory, because its diffusive tendency imparts a finish precisely like the original film deposit on the negative, giving the finished picture the appearance of having been perfectly manipulated from beginning to end, rather than exhibiting a tiresome amount of hand retouching and brush penciling.

It also works on albumen in a perfect manner, so that the photographer can match the tone of his prints, and put in any amount of work desired.

In these days of DRY PLATES, when nearly all our photographers do more or less of large work, the retouching becomes a matter of very great importance on account of the large amount of work involved, and this great labor saver is the means of greatly relieving this department of the Photographer's work.

Architecture.

The Air Brush will distribute color on vellum cloth without the slightest danger of crinkling the parchment, or in any way disturbing the surface, thus enabling the architect to present his drawing with any degree of elaboration, in much less time than he now devotes to line shading or cross-hatching.

GENTS—Your Air Brush is indispensable to the architect.

It works on vellum or other paper in our use without crinkling it. Full-sized details can be made with Ink and shaded in one-fifth the time it requires to shade the same with pencil.

I would not part with mine for \$100.00, if I could not get another.

PETER HALE, Archi., Burlington, Ia.

Other Applications.

We have yet to discover a branch of art work in which the Air Brush has no application, and those engaged in the various branches will do well to investigate. In addition to those already mentioned, the following are some of the lines of work in which it is known to have application: Lithography, Civil Engineering, Monumental Drawing, Coloring Photographs.

Broad Claims.

Nearly all artists agree that (aside from likeness) BRILLIANCY and PERSPECTIVE are the GREAT essentials in portraiture. It is also known that pure high lights, delicately graded half tones, and clear transparent shadows, together with receding or diffused outlines, give brilliancy and perspective; ALWAYS having a proper regard for contrast and reflected light.

The work done by the Air Brush possesses diffusive qualities, naturally inclining to soft outlines; and a

shadow produced by it, however deep, is (unlike wash or stump work) transparent in itself, being illuminated by minute interstices.

The Air Brush, by its wonderful rapidity, renders immediate results possible, so that the artist can secure likeness without going through the monotonous task of working it out with stump or point. He can thus place his original conception upon the parchment before it is lost or distorted by an unnecessary amount of drudgery.

The Air Brush enables the artist to produce work superior, in every detail, to that done by any other means, as the work carries off the highest honors whenever put in competition with other work.

These are BROAD CLAIMS, but a practical knowledge of the instrument and its capabilities, fully substantiates them.

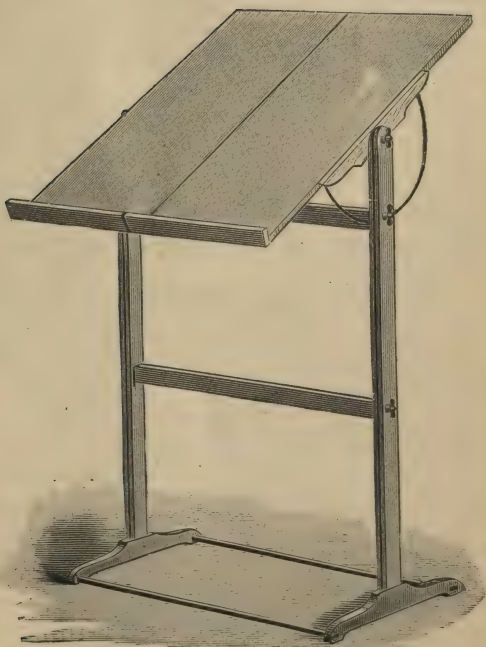
Easel.

This cut represents an easel manufactured by us, and adapted especially for the Air Brush, which seems to meet the general requirements better than any form that has yet been used.

It is made in such a way that it may be taken apart at a moment's notice, and packed in a very limited space, thus making it very convenient to carry.

The easel board may be placed at any angle without moving from the chair. It may also be drawn into the lap or pushed away at will. It is firm and rigid when set up for use, being thoroughly supported. An iron rod passes through the brace and is securely fastened at the ends with thumb screws.

This easel, or one of similar construction, should be adopted by those using the Air Brush, as it meets all the requirements.



Price of Easel, \$5.00.

Instructions.

We find there is a growing inquiry for instructions. We have accordingly opened an art department, for the benefit of those who wish to learn more of the manipulation of the Air Brush, as applied to drawing and painting.

We have secured the services of a thorough artist to take charge of this department, making it a rare opportunity for all those who wish to advance rapidly in the art of drawing and painting with the Air Brush as they will gain all the necessary points enabling them to produce the work, or teach the art.

Our school will be conducted so that persons may begin at any time, and take only as many lessons as they may desire.

Three or four lessons are enough to make plain to all the manipulation of the Brush, in fact lessons are not necessary as far as handling the Brush goes; as our instruction book gives full information.

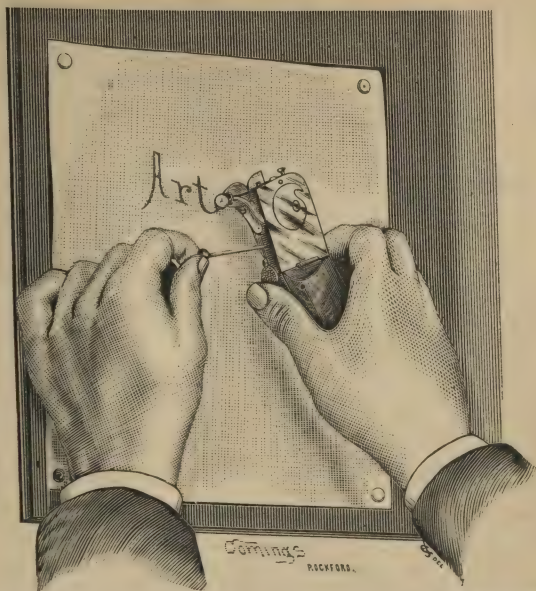
This department is designed more particularly to prepare persons for teaching, and to afford an opportunity for amateurs to learn something of the art of drawing and shading.

SAUK CITY, WIS., Jan. 3.

AIR BRUSH MFG. CO., Rockford, Ills.:

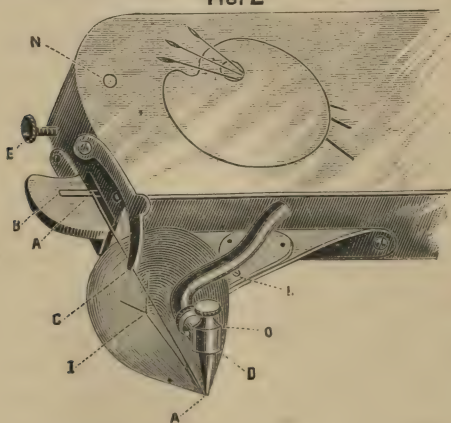
Gentlemen.—I am very much pleased with the Air Brush. I would not do without it for hundreds of dollars. If you want testimonials, you can have one from me. It was a little hard at first, but in a week I was at my work and made work that pleased my customers and myself.

Yours respectfully, P. J. SCHADDE.



The Brush in the hands of the Artist, as seen by his own eyes.

FIG. 2



Style of Cut used in Instruction Book.

✻TESTIMONIALS.✻

We will give a few recommends, also a few extracts of letters received through the kindness of our customers. Please read carefully and see if they do not substantiate every claim we have made for the Air Brush:

July 17, 1884.

AIR BRUSH MFG. CO., Rockford, Ills.:

Gentlemen—I think that the Air Brush, as an accessory for shading, is smoother and quicker than brush or stump.

SARONY, Union Square, New York.

NEW YORK, July 16, 1884.

AIR BRUSH MFG. CO., Rockford, Ills.:

Gentlemen—Every one that uses brushes should use the “Air Brush” also.

W. KURTZ, New York.

CLEVELAND, O., Jan. 24,

AIR BRUSH MFG. CO., Rockford, Ills.:

Gentlemen—I am making a perfect success of the Air Brush, using it every day in my general work. The hand piece seems as near perfection as could be.

Respectfully,

E. CHASE.

NEW YORK CITY, July 26, 1884.

AIR BRUSH MFG. CO. Rockford, Ills.:

Gentlemen—Having seen the results from the use of your Air Brush I could not delay ordering one at once, and think no artist will hesitate to have one in use after knowing what can be done with it.

CHAS. D. FREDRICKS.

NEW YORK CITY, July 24, 1884.

AIR BRUSH MFG. Co., Rockford, Ills.:

Gentlemen—I find the Air Brush a perfect tool and capable of a multitude of applications in all branches of artistic industries. PHIL. G. CUCACHS, Pres. Kit Kat Club.

CINCINNATI, O., Aug. 21, 1884.

AIR BRUSH MFG. Co., Rockford, Ills.:

Gentlemen—When I first saw the Air Brush and the work, I, thinking it nice, passed it. When Mr. Morgan called my attention to it, and a close examination, seeing your excellent samples and ease and rapidity with which you executed it, I was thoroughly convinced of its merits, and astonished at its simplicity. The results are truly wonderful and limited only by the artists' conception. J. H. SHARP.

NEW YORK, July 14, 1884.

AIR BRUSH MFG. Co., Rockford, Ills.:

Gentlemen—Allow me to congratulate you on your instantaneous success in the introduction of the Air Brush in this city. The approval which it has received at the hands of our leading artists is particularly gratifying to me, as it verifies the correctness of my opinion formed of it nearly one year ago, on seeing it for the first time at Milwaukee. With the best wishes for your future, I am, Yours truly.

LAFAYETTE W. SEAVEY.

70 MONROE ST., CHICAGO, Aug. 29, 1884.

AIR BRUSH MFG. Co., Rockford, Ills.:

Gentlemen—The more I use the Air Brush the more I learn of its capabilities. Experience has proven that it opens the way to fields of work heretofore unknown and impossible to obtain without the Air Brush. It is the best teacher anyone can employ, compelling one to think of Art instead of the mechanical operations of brush or pencil. It produces a beautiful transparent stipple. The field for its use in colors is very great. I can now do work in less than a day that used to take me a week, and more satisfactory when done than by the old method. C. C. MINOR.

CHICAGO, June 18, 1884.

I cheerfully state that after examination of the work done by means of the "Air Brush," and after seeing its operation I believe it will prove to be of the greatest practical utility to artists and designers, both illustrators and workers in industrial art. It seems to me that I can foresee that it will be a most valuable auxiliary tool in the field of decorative art, and that while it will not supply genius, artistic skill or art knowledge, it will increase the efficiency of these, and greatly economise the time of artists and art workers.

J. F. GOOKINS,

Director of Art Schools of Chicago Academy of Design.

JAMESTOWN, N. Y., Aug. 28, 1884.

AIR BRUSH MFG. CO., Rockford, Ill.:

Gentlemen—We have had the Air Brush in our establishment nearly six months, and now keep several instruments in constant use. When first giving it a trial last winter I wrote you that we were pleased with its work and were making it a success. And now, after continual use since that time, I can truly say it is invaluable, and the longer we use it the better we like it. The work made is smooth and soft, yet brilliant in the shadows with pure lights, and is generally liked better by our patrons than the old style of hand stippling with paint and stump. We also find it a great labor-saver. The portraits made with it are in no sense "machine work" for every man using it stamps his individuality on the portrait in the same degree he does in working the old style. I am pleased to write you thus favorably of our complete success with the Air Brush.

Yours truly,

JAMES G. SMITH.

MERIDEN, CONN.

AIR BRUSH MFG. CO., Rockford, Ills.:

Gentlemen—I think it one of the most wonderful achievements in aids to art of modern times. I am over head and ears in love with it. I think any artist must become perfectly infatuated with it when they see how wonderfully it spreads their idea on parchment, almost as fast as one would express them in words.

WM. MARSHALL.

WILLIAMSPORT, PA., Aug. 20, 1884.

AIR BRUSH MFG. CO., Rockford, Ill.:

Gentlemen—It is with pleasure that I recommend the Air Brush which we are using. It is all you claim for it. We are doing a class of work which it would be impossible to do without the Air Brush, to say nothing of time and labor saved.

G. HESS.

130 6th St., MILWAUKEE, Wis., Aug. 28, 1884.

AIR BRUSH MFG. CO., Rockford, Ills.:

Gentlemen—For the last five months I have used the Air Brush constantly. I cannot speak too highly in its praise. It enables me to do at least four times the work that I could by the old method. My work never fails to give satisfaction to parties for which I work. I owe my success to the Air Brush.

SYBLE KERSHAW.

ROCKFORD, ILL., Dec. 1883.

About a year ago, my uncle, being a little enthusiastic about the "Brush," wished me to try it. Of course, I was delighted, not with the idea of ever being able to make a portrait, but the novelty of it pleased me and I did try it.

Have filled quite a good many orders, most of which have been entirely satisfactory. I have never made portraits with anything else and never wish to.

Yours respectfully, CLARA F. GREGORY.

CHICAGO, Sept. 27, 1884.

Dear Sir—I purchased my Air Brush with the intention of using it for certain portions of my work only, but after trying it for a while I became so vexed and annoyed that I began to think I had foolishly thrown my money away. My troubles with it, however, have entirely disappeared, and I would not now think, for a moment, of parting with it. I do nearly all my work with it, making comparatively small use of other implements, and with greater satisfaction to myself and to my patrons, and with greater rapidity than by former methods.

Very truly yours,

A. W. NEWELL.

CHICAGO, ILL., June 16, 1884.

AIR BRUSH MFG. CO., Rockford, Ills.:

Gentlemen—After giving the Air Brush I purchased from you a thorough and impartial trial, I am compelled in candor to say the more I use it the more I like it.

Indeed, I have no words in which to praise too highly an invention which I am only sorry I have done without so long.

On account of the difficulty of explaining its working by theory, I can only say in this letter what so many artists must have said before, that to become a convert to its efficacy one must actually see it perform its work to form an adequate conception of what it can and will do.

Sincerely hoping you will find it as easy to convince others as the working of the machine has me.

I Remain, yours respectfully,

R. W. DAVENPORT, 314 W. Adams St.

INDEPENDENCE, KAN., June 11.

AIR BRUSH MFG. CO., Rockford, Ills.:

Gentlemen—The enclosed samples were made within two hours after unpacking the instrument, with the double disadvantage of never having used the instrument before, and that of being obliged to use my right hand. Heretofore I have been left-handed, but now do all my ink and water-color work with my right hand and the "Air Brush."

I made its acquaintance the first day by practicing with water colors. I can now do five times the work with it that I can without it.

Yours truly,

E. E. PATEE.

MT. VERNON, ILL., Aug. 18.

AIR BRUSH MFG. CO., Rockford, Ills.:

Gentlemen—It is with pleasure I contribute my testimony of appreciation to that wonderful little instrument, the Air Brush, my pet and companion. It is to the true artist what the engine is to the skilled engineer, a power and glory. It brings his ability to the front. It is a grand facilitator. My patrons are delighted with the work. I can save enough time on my large work to do my own photo work in connection with it.

JAMES HITCHCOCK.

MENDOTA, Ill., Aug. 28, 1884.

AIR BRUSH MFG. Co., Rockford, Ill.:

Gentlemen—I find the Air Brush the instrument for portrait work. I can turn out better and finer work with it in one fourth the time that I can the old way. The first few days it was a little difficult to operate, but by perseverance I came out all right and now would not do without it for ten times its cost. I consider it a very cheap instrument for the labor it will save the artist.

GEO. SMITH.

ROCHESTER, N. Y., July 7, 1884.

AIR BRUSH MFG. Co., Rockford, Ills.:

You desire that I should give you for publication my opinion of the Air Brush. I have no hesitation in saying that so far as I have tested the one in my possession and seen it used by an artist more expert than myself, I find it possesses advantages beyond anything I had anticipated, and is really a remarkable and valuable investment as an auxiliary to the crayon or pencil in the hands of an artist, enabling him to produce effects in a few minutes that would require hours of careful labor to accomplish by any other method, *if, indeed, it would be possible by any amount of labor in the ordinary way to render the same results.*

To be frank, however. I must express a doubt of its being a benefit to art industries, since the facility with which work can be accomplished with it—and really good work too—will have a tendency to cheapen art productions by making it possible for those of less ability to compete with first class talent.

Nevertheless, since it is an established fact and cannot be voted out of existence or ignored, it is probably best to make the most of it by getting out of it all the advantages possible. And while I am unwilling to admit that there could be any excellence in an appliance that would tend to reduce art to mere mechanism, I cannot but concede that the *Air Brush* is as free from such objections in its applications and results as the ordinary brush or pencil, and so I am forced to this reluctant endorsement of the so-called machine.

J. H. KENT.

Having been for several years connected with the copying business, I find that the people want two things; the first, of course, is the likeness, the second, smoothness. I find the effect of work made with the Air Brush just meets the requirements.

SYD. YARD, Rockford, Ill.

CHICAGO, ILL., June 21, 1884.

AIR BRUSH MFG. CO., Rockford, Ills.:

Gentlemen—I have bought a brush and now do all my work with it, and know that the Air Brush is not a fraud. One hundred dollars a machine would not be too much. I work slow as yet, of course, but am very well satisfied. You have my hearty well-wishes.

Respectfully,

R. ERNESTI, 77 Clark St.

AUBURN, N. Y., Aug. 25, 1884.

AIR BRUSH MFG. CO., Rockford, Ill.:

Gentlemen—Having used the Air Brush for six months, am so well pleased with it, would gladly recommend it to my artist friends, especially those engaged in copying work for building up and modeling flat pictures, it is simply indispensable. Not only save time but get better results.

C. J. FLANDERS.

243 STATE ST., CHICAGO, ILL.

AIR BRUSH MFG. CO., Rockford, Ill.:

Have used the Air Brush since last spring. Have done a great deal of work with it and am sure I could not go back to the old tedious way.

MRS. J. G. ISBELL.

ROCHESTER, N. Y., Oct. 3, 1884.

AIR BRUSH MFG. CO., Rockford, Ills.:

Gentlemen—The Air Brush is not a machine for making pictures mechanically, but an Art tool to facilitate artistic labor. Improving the quality and greater quantity with the same skill and effort. The invention puts a power in the hands of the artist over old brush and pencil equal to the improved rifle over the bow and spear in the hands of a soldier.

E. H. HOUGH.

CHICAGO, ILL., Aug. 27, 1884.

AIR BRUSH MFG. CO., Rockford, Ills.:

Gentlemen—I find the Air Brush has all the requirements necessary to the making of a first-class picture. It is a time saver and a great aid in the study of drawing.

JAS. P. BIRREN.

CHICAGO, ILL., Aug. 24, 1884.

AIR BRUSH MFG. CO., Rockford, Ill.:

Gentlemen—Having given the Air Brush a long and fair trial, I feel justified in saying that it does all you claim for it and more. I am doing double the amount of work I did with the old brushes, do it better and with less fatigue. The prejudices I had have one by one disappeared. For work on velvet it has no equal, it does not even ruffle the pile. It produces an indescribable soft and beautiful effect. I find it works equally well in colors and ink. I have found no limit to its capacity.

L. HODGES.

OSWEGO, N. Y., Aug. 23, 1884.

AIR BRUSH MFG. CO., Rockford, Ills.:

Gentlemen—Having purchased an Air Brush I wish to state I am more than pleased with it. It is worth more than double the price I paid for it.

MRS. F. W. OLIVER.

URBANA, ILL.

AIR BRUSH MFG. CO., Rockford, Ill.:

Gentlemen—The Air Brush has given satisfaction in every respect. It not only saves time but the quality of the work made with it is much more satisfactory than by the old method. An artist can better afford to pay twice the price asked for it than do without it.

M. E. CHASE.

BELVIDERE, ILL.

AIR BRUSH MFG., Co., Rockford, Ill.:

Gentlemen—The Air Brush far exceeds the old methods. The day is not far distant when the public will demand this work, when once introduced for comparison.

N. M. YOUNDT.

TROY, N. Y.

AIR BRUSH MFG. CO., Rockford, Ills.:

Gentlemen—I have tested the Air Brush sufficiently to assure me that for certain desirable effects in black and white either for portrait or landscape, it is superior to any other medium used by artists, will enable the artist to produce most wonderful effects.

H. BUCKLAND.

ROCKFORD, ILL., July 27.

AIR BRUSH MFG. CO., Rockford, Ills.:

Gentlemen—With six months use of the Air Brush I consider it a superior instrument, it facilitates and expedites the work, it leaves the individuality of the artist in the work as much as brush or pencil, and by its mechanism only serves to protect him against the defects arising from the slow execution of his labor and consequent worryings.

MARY CORCORAN.

CANTON, O., Jan. 15, 1885.

AIR BRUSH MFG. CO., Rockford, Ills.:

I take great pleasure telling you what I think of the Air Brush. I cannot speak too highly in its praise. I can do at least four times the amount of work with it that I could do by the old method, and consider it a wonderful instrument.

I am yours truly,

B. F. HALL.

MILWAUKEE, WIS., Feb. 25, 1885.

AIR BRUSH MFG. CO., Rockford, Ill.:

Gentlemen—I would not know how to get along without the Air Brush now. Think I should go into some other business to make a living. It is just the thing to work up portraits from my permanent enlargement. As an art tool I do not feel competent to declare, but I do say that it is the thing to have where one is working for the almighty bread and butter. I wish you continued success.

W. W. SHERMAN.

KANSAS CITY, Jan. 21, 1885.

AIR BRUSH MFG. Co., Rockford, Ills.:

Gentlemen—I must say that I am delighted with the Air Brush and the great help it is to execute work. I have no words in which I could praise it too highly.

Respectfully, MRS. M. E. DAVIS.

85 E. RANDOLPH ST. CHICAGO, Aug. 27, 1884.

AIR BRUSH MFG. Co., Rockford, Ills.:

Gentlemen—Six months of almost constant use has made the Air Brush an indispensable luxury to me. I find in it are combined together all the desirable qualities of the old art tools, making it equal to the artists highest ideal of a perfect tool.

P. D. SMITH.

CHICAGO, March 26, 1884.

MR. GENTILE:

Dear Sir—You have expressed a desire to have me examine the Air Brush, and give you my opinion of its merits. I am by nature, as well as by long years of professional environment, prejudiced against mechanical appliances that would conflict with, or weaken the free hand of the artist, therefore it was with no small degree of reluctance that I excepted the ordeal of an examination into this newly-born novelty, and now that I have seen the operations fully tested, I readily renounce all preconceived prejudice, and heartily recognize in the operative range of this magic wonder a new, most potent, and valuable assistant to artists. The machine so called, is only so in the abstract. It is merely a compound instrument, with unlimited capacity of air, a vehicle for conveying readily the artist's conceptions through the labyrinths of linear and graphic pictorial labor, by the shortest and easiest passage. In other words its utility as a rapid working auxiliary in the hands of artists working in crayon and liquid color cannot be over-estimated. It accelerates the artist's work without detriment to his tutored tastes, and as a medium in the rapid and varied rendering of detail, its resources appear to anticipate and fulfil every requirement.

Yours truly, JOHN PHILLIPS.

DOVER, N. H., Nov. 28.

AIR BRUSH MFG. CO., Rockford, Ills.:

Gentlemen—Can you tell me at what wages I can employ an Air Brush artist. Since handling my Air Brush I am unable to supply the demand for work. How soon can you supply another Brush. Yours, truly,

C. A. ROBERTS.

REED CITY, MICH., Jan. 15, 1885.

AIR BRUSH MFG. CO., Rockford, Ills.:

Gentlemen—I am doing so well that I do not expect to go South this winter as I had informed you. My prospects are getting better all the time with the little wonder. Everybody is delighted with it and the work. I hope you will reap a rich harvest from every quarter of the globe, as you deserve. Yours respectfully, U. E. CRANE.

ROCKFORD, ILL., Oct. 14, 1884.

AIR BRUSH MFG. CO., Rockford, Ills.:

Having used the Air Brush exclusively since April 1883, I am thoroughly convinced of its merits as an art tool. My work has given better satisfaction and I get better prices than when I worked in crayons. Yours truly,

E. P. COLE.

